



The Shepherd Society's FAMILY CONCERT

Saturday, January 30, 2010

11:00 a.m.

Stude Concert Hall

PROGRAM

La Mourisque (Moorish Dance)

(first movement from *Renaissance Dances*)

Tylman Susato
(c.1510-after 1570)

MEMBERS OF THE SHEPHERD SCHOOL BRASS CHOIR

DAVID WATERS, FACULTY COACH

ROBERT LARES, PICCOLO TRUMPET

KRISTY EAGAN, TRUMPET

SAMUEL JACKSON, TROMBONE

NICHOLAS HARTMAN, HORN

JOSHUA BECKER, BASS TROMBONE

Chanson dans la Nuit (Song in the Night)

Carlos Salzedo
(1885-1961)

MEMBERS OF THE SHEPHERD SCHOOL HARP STUDIO

STUDENTS OF PAULA PAGE

SADIE TURNER

KRISTIN LLOYD

MASON MORTON

EMILY KLEIN

JULIANA BECKEL

Till Eulenspiegel's lustige Streiche, Op. 28

(*Till Eulenspiegel's Merry Pranks*)

Richard Strauss
(1864-1949)

SHEPHERD SCHOOL SYMPHONY ORCHESTRA

LARRY RACHLEFF, MUSIC DIRECTOR

RACHEL BUCHMAN, NARRATOR

Till's Adventures

Chapter 1 – Once upon a time and Till's motifs

Chapter 2 – Till rides off

Chapter 3 – Crashing through the market

Chapter 4 – Till mocks "important" people

Chapter 5 – Flirting

Chapter 6 – Till's burlesque (The boyfriend returns!)

Chapter 7 – The pompous professors

Chapter 8 – Till dances the polka

Chapter 9 – Once Upon a Time – Again!

Chapter 10 – Till chased by his enemies

Chapter 11 – Till's execution

Chapter 12 – Epilogue: Indomitable Till lives on forever!

The name "Eulenspiegel" means literally "owl mirror." It refers to the idea of Till holding his mirror up to people to show them who they really are, rather than who they pretend to be; a little like the "mirror, mirror on the wall" in *Snow White*. The tales of *Till Eulenspiegel* go back as far as the 14th century. Whether or not he was a real person is arguable, though he has a biography, even as a fictional character. What is certain is that he was a trickster who exposed vices and greed. Flaws and vanities are generally things that people do not like to see in themselves, hence Till's unpopularity! He follows in a long line of social misfits who turn the status quo on its head. In the early 20th century, Charlie Chaplin and the Marx Brothers were Till-like characters. Later, *Looney Tunes* like *Bugs Bunny*, and even Seuss' *The Cat in the Hat*, served the same purpose, that of mischievous subversive. We can even consider our boldest stand-up comedians Tills of a sort.

The composer, Richard Strauss, based his tone poem on some of Till's adventures. Although Strauss was reluctant to say that he had a definite set of adventures in mind, he did admit to the following narrative. The opening music sets the stage, like "Once upon the time." We are immediately introduced to Till's two motifs. The first, played by the French horn, is optimistic and irrepressible. We hear "Ta-da" chords and then the second motif, Till's laugh, played by the clarinet. Throughout the piece Strauss returns to the two motifs in all kinds of variations; for example, he changes their instrumentation, slows them down, transposes them to minor rather than major keys, and so on. Till rides off looking for adventure. He crashes through the marketplace. We hear donkeys bray, market women shriek, chickens squawk, pots shatter, and wares scatter. Till encounters and mocks the clergy in a stately dance. There is a scene of flirtation with the girls, mocking of academics, a wild chase, and finally, Till's execution. However, just like a Looney Tune who is squashed flat, but pops up again in the next scene, so with Till. His spirit is indomitable. At the end of the piece, when we think Till is dead, he springs back to life in a final triumphant series of rambunctious chords, played in an unexpectedly jolting rhythm. It seems it is human nature to need characters like Till, Groucho, and Bugs among us, to keep us from taking ourselves too seriously, even if some would prefer to be rid of them!

Concert concept by Rachel Buchman and Larry Rachleff © 2010.

Script and program notes by Rachel Buchman © 2010.

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